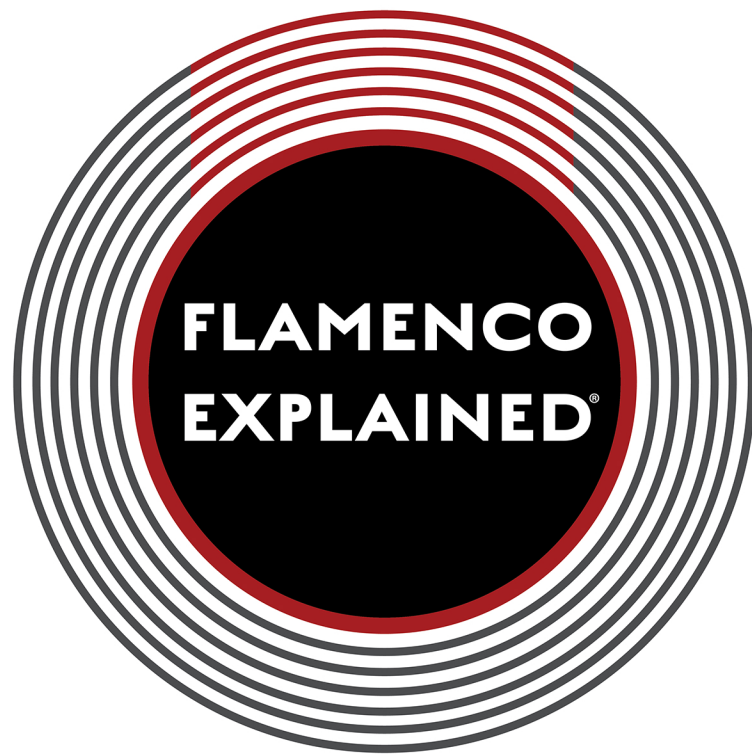




SEGUIRILLA EXPLAINED

ESCOBILLA EDITION



Introduction

There are two important reasons you might want to take this course: You want to learn to accompany a danced Seguirilla; or you simply want to improve your compás por Seguirilla and have a fuller understanding of the Palo. An Escobilla is the footwork section of a dance in flamenco. The Escobilla is not accompanied by any Cante and is characterized by a strong pulse. The guitarist's first job is to provide that pulse for the dancer.

The Escobilla is different from the Cante and from most solo guitar Seguirillas in the way that it drives. We often speak about time being plastic or malleable in Seguirillas, but this is not the case in the Escobilla. In the Escobilla time must be steady, though in many cases it will increase in tempo.

Traditionally, a guitarist would learn to accompany the Escobilla while playing for dance classes. In the process of accompanying the classes, the guitarist becomes familiar with the typical footwork patterns and phrases, and finds material that is suited to accompanying those patterns and phrases. With time, more varied and interesting material can be added to the guitarist's repertoire for accompaniment.

Our goal in this course is to provide an experience that resembles that of a guitarist learning by playing for dance classes. And of course we offer some guidance and suggestions along the way so you know what to learn, what to listen for, and how to put it all together so that when you are accompanying a dancer you feel fully prepared for whatever may come.

Pre-Requisites

You will not be able to benefit from this course if you don't already have a strong sense of the Seguirillas compás. Your compás will of course improve as you take the course, but this course **should not** be your introduction to Seguirillas. If you need an introduction to the Palo we recommend our [Seguirillas Explained course](#), or our [Seguirillas Survival Guide](#). You'll also need to understand the traditional way of counting Seguirillas (weird as it is) which we explain in both the course and the Survival Guide.

As always, I purposely do NOT notate most of the compás sections. I feel it's very important to not be looking at paper while learning compás, and I also feel that it's just much quicker to learn by watching and copying than by reading. In fact I recommend using the notation as little as possible. When notation is needed, I recommend using it only until the material is learned, and then setting it aside for good!

As you should know by now, when playing compás you don't have to use the specific voicings I use in the videos. If you're not sure what I mean by that, or unclear about the difference between a chord and a voicing, I recommend you check out our [Chords and Voicings video](#). At the end of this PDF we've included a lot of voicing options so you can vary the sound of your compás.

Traditional Seguirilla Escobilla Falseta

This is the one falseta that every dancer will expect you to know. Learn it, memorize it, then get used to playing it at any and all tempos. You can use the Constant Tempo Play-Along videos to get used to playing the falseta over various footwork patterns and at different tempos. If you're having any trouble at all with this falseta we have a [full tutorial on it that you can see here](#).

The image displays four systems of guitar tablature for the song "I Wanna Dance with Somebody" by Whitney Houston. Each system consists of a musical staff with a treble clef, a key signature of one flat (B-flat), and a 12/4 time signature. The first three systems include a 'TAB' line with fret numbers. The fourth system only shows the musical staff. The systems are labeled with Roman numerals I, II, III, IV, and V at the top.

System 1: The first system shows a musical staff with a treble clef, a key signature of one flat (B-flat), and a 12/4 time signature. The first three systems include a 'TAB' line with fret numbers. The fourth system only shows the musical staff. The systems are labeled with Roman numerals I, II, III, IV, and V at the top.

System 2: The second system shows a musical staff with a treble clef, a key signature of one flat (B-flat), and a 12/4 time signature. The first three systems include a 'TAB' line with fret numbers. The fourth system only shows the musical staff. The systems are labeled with Roman numerals I, II, III, IV, and V at the top.

System 3: The third system shows a musical staff with a treble clef, a key signature of one flat (B-flat), and a 12/4 time signature. The first three systems include a 'TAB' line with fret numbers. The fourth system only shows the musical staff. The systems are labeled with Roman numerals I, II, III, IV, and V at the top.

System 4: The fourth system shows a musical staff with a treble clef, a key signature of one flat (B-flat), and a 12/4 time signature. The first three systems include a 'TAB' line with fret numbers. The fourth system only shows the musical staff. The systems are labeled with Roman numerals I, II, III, IV, and V at the top.

Seguirilla Right-Hand Patterns

[From Video: Groove in Escobilla: Right-Hand Pattern & Chords - TUTORIAL](#)

↑ = Downstroke with index

↓ = Upstroke with index

X = Golpe

I sincerely believe that these patterns are better learned *without* the use of the notation below, but am providing it here for those that are already comfortable with this style of notation. If you choose to use the notation, I strongly recommend you use it to interpret what I am playing in the videos, memorize those patterns, and do away with the notation as quickly as possible.

↑↓ ↓↑↓ ↓ ↑↓ ↓ ↓↑↓ ↓ ↓↑ X

1 + 2 + 3 + a 4 + a 5 +

↑↓ ↓↑↓ ↓ ↑↓ ↓ ↓↑↓ ↓ ↓↑↓ ↓

1 + 2 + 3 + a 4 + a 5 +

↑↓X ↓↑↓X ↓↑↓X ↓ ↓↑↓X ↓ ↓↑ X

1 + 2 + 3 + a 4 + a 5 +

↑↓X ↓↑↓X ↓↑↓X ↓ ↓↑↓X ↓ ↓↑↓X ↓

1 + 2 + 3 + a 4 + a 5 +

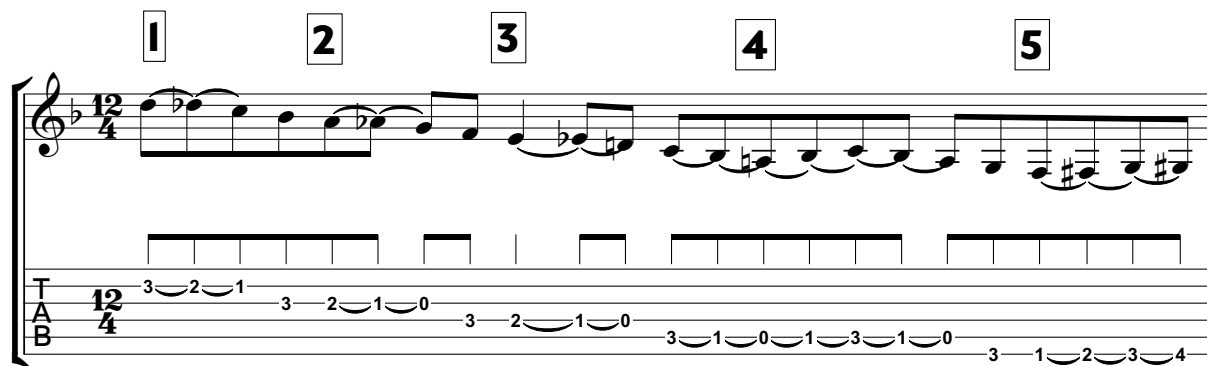
From Video: Going Faster: Accompanying a Subida - TUTORIAL

[illegible]

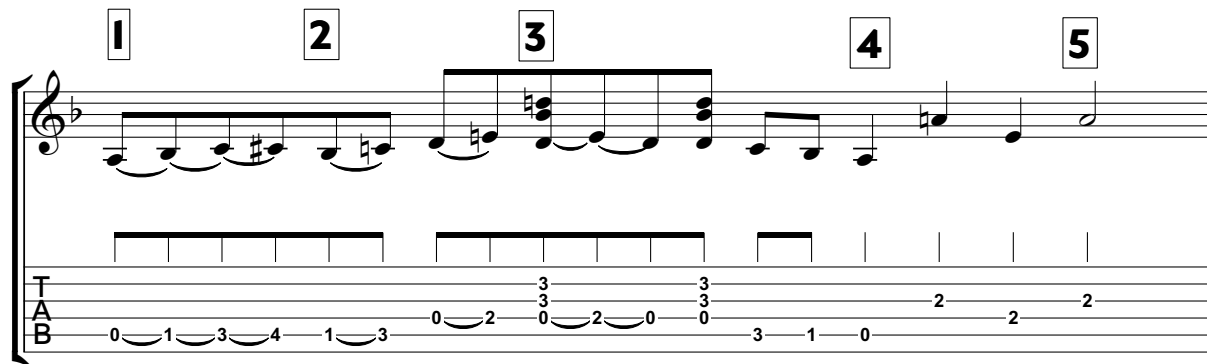
Other Falsetas That Work for Escobilla

[From Video: Other Falsetas You Can Use - TUTORIAL](#)

Sabicas Falseta - this is one of the **Three Sabicas Falsetas** that you'll find in our [Seguirillas Explained course](#). It's a very fun little falseta that works well played in time for an escobilla but also works well played more freely for Cante accompaniment or



First Sabicas Falseta notation. The top staff is in treble clef, 12/4 time, with a key signature of one flat. It is divided into five measures labeled 1 through 5. The bottom staff is a guitar tablature with six lines, labeled T (top), A (second), and B (bottom). It includes fret numbers and fingerings (0-4) for each measure.



Second Sabicas Falseta notation. The top staff is in treble clef, 12/4 time, with a key signature of one flat. It is divided into five measures labeled 1 through 5. The bottom staff is a guitar tablature with six lines, labeled T (top), A (second), and B (bottom). It includes fret numbers and fingerings (0-4) for each measure.

Thumb Stuff

These thumb and alzapua compases are very typical in Seguirillas and work very nicely for escobillas as well. Here are just two examples that I use in the videos, but there are infinite variations of ideas like this that you can learn or compose for yourself.

The first example shows five measures of music. The first three measures contain triplets of eighth notes. The fourth measure contains a half note and a whole note. The fifth measure contains a half note and a whole note. The guitar tablature for the first three measures is as follows:

Measure	T	A	B
1	3 3 3	3 2 0	3
2	3 3 3	2 0 3	1
3	3 3 3	0 2 0	3

The second example shows five measures of music. The first four measures contain triplets of eighth notes. The fifth measure contains a half note and a whole note. The guitar tablature for the first four measures is as follows:

Measure	T	A	B
1	0 0 3	3 3 3	0 0 4
2	0 0 3	3 3 3	0 0 4
3	0 0 3	3 3 3	0 0 4
4	0 0 3	3 3 3	0 0 4

Chord Progression Falseta

This is an example of a relatively simple chord progression, in this case various voicings of Bb Maj7 resolving to A min7, with a little tag at the end. It's a nice way to break up the repetitions of the standard chord progression to add a bit of variety.

1 2 3 4 5

TAB

1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

1 2 3 4 5

TAB

5	5	5	5	5	5	3	3	3	3	3	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3	3	1	1	3	1	1
3	3	3	3	3	3	3	3	3	3	3	3	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3	3	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

1 2 3 4 5

TAB

6	6	6	6	6	6	6	6	6	6	6	5	5	5	5	5	5
7	7	7	7	7	7	7	7	7	7	7	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	5	5	5	5	5	5

1 2 3 4 5

TAB

3	5	3	4	5	3	5	5	5	3	3	4	5	5	5	5	5
3	5	3	4	5	3	5	5	5	3	3	4	5	5	5	5	5
3	5	3	4	5	3	5	5	5	3	3	4	5	5	5	5	5
3	5	3	4	5	3	5	5	5	3	3	4	5	5	5	5	5

Faster Escobilla Falseta

This falseta works very nicely when things start going a bit faster, which makes it a good choice for an escobilla. You can slow it down and play it a bit more freely (but still in compás, of course!) as well, and that will give it a different vibe.

1 2 3 4 5

TAB 6 0 5 6 0 5 6 0 8 7 6 0 5 0 8 7 6 0 5 8 7

1 2 3 4 5

TAB 6 0 5 6 0 5 6 0 8 7 6 0 5 0 8 7 6 0 5 8 7

1 2 3 4 5

TAB 6 0 5 6 0 5 6 0 8 7 6 0 5 7 8 7 6 0 5 8 7

1 2 3 4 5

TAB 6 0 5 6 0 5 6 0 8 7 6 0 5 0 8 7 6 0 5 8 7

Por Medio Chord Voicings

The more familiar you are with the many chord voicings we use when playing Por Medio, the more comfortable you will be accompanying Seguirillas and all of the other Palos that are played Por Medio. If you are unclear on what I mean by this, check out our [Chords and Voicings in Flamenco video](#).

Chord voicings and substitutions are simply ways of expressing an idea, but an idea of sound. Chords have functions - they create or resolve tension - and in music there is always a new way to express a function.

We are simply presenting you with some of the more common voicings used in flamenco. We have categorized these chords by function, which simply means that we are presenting various ways to express the idea of, say, Bb when playing Por Medio.

For this reason, each chord is labelled as follows: Function (Specific voicing) - for example, "Bb (Bb 9, #11)" means that the chord's function is that of Bb, which tends to want to resolve to A, but the specific voicing includes a 9 and a #11. Where a chord is simply labeled C, or Cm that means that the voicing is a triad with no notes added.

If this terminology means nothing to you don't worry. It's enough to know that this voicing can serve as a Bb any time you are playing Por Medio.

This information is by no means definitive or comprehensive. These are simply some common voicings in the flamenco guitarist's repertoire. You may see a player use different voicings, and you may know a few voicings that are not present here. You can simply add any voicings you learn elsewhere to your repertoire of voicings that serve the function you are trying to express.

For the sake of consistency and clarity we will adhere to the following terminology:

C = a C Major Triad

Cm = a C minor triad

CM7 = a C Major 7 chord

Cm7 = a C minor 7 chord

C7 = a C Dominant 7 chord

C addX = a C Major triad with added notes (NOT a dominant chord)

C/G = Indicates that the bass note is a G

C9, C13, etc.. = a C Dominant 7 chord with added notes

C no 3rd = a C chord that has no 3rd, and is therefore neither Major nor minor

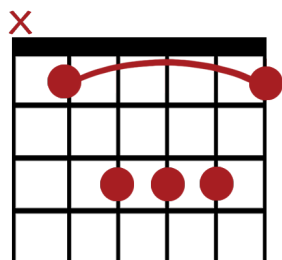
What follows is the Por Medio section from our Chord Voicing for Flamenco Guitar PDF, which may serve as an inspiration to get better acquainted with some alternative voicings.



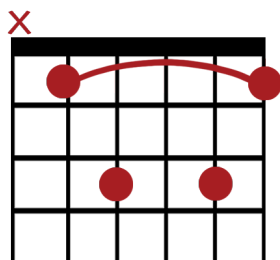
Chord Voicing for Flamenco Guitar

Por Medio Bb Function

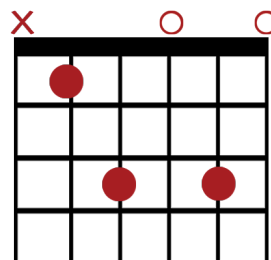
Bb



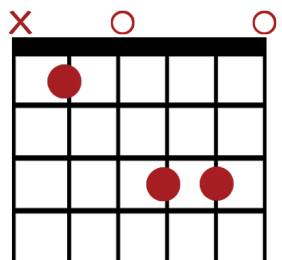
Bb (Bb7)



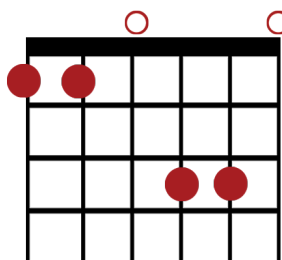
Bb (Bb add #II I3)



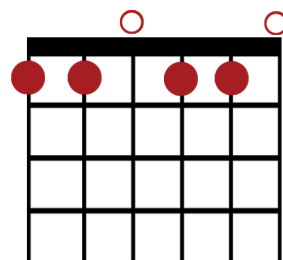
Bb (Bb add #II)



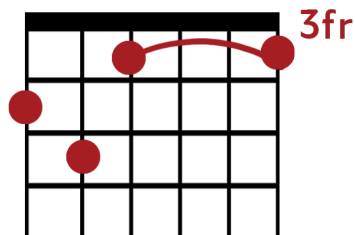
Bb (Bb add #II/F)



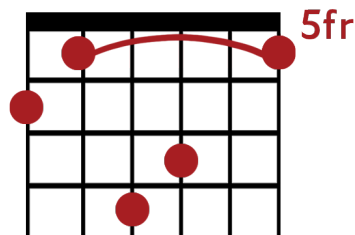
Bb (Bb9 #II/F)



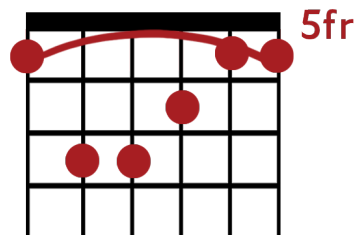
Bb (BbI3/Ab)



Bb (BbMaj7 #II I3)



Bb

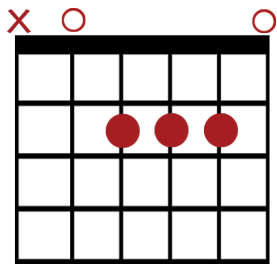




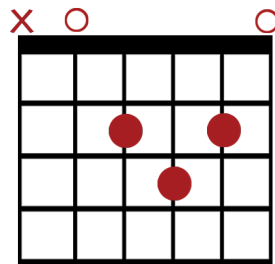
Chord Voicing for Flamenco Guitar

Por Medio A Function

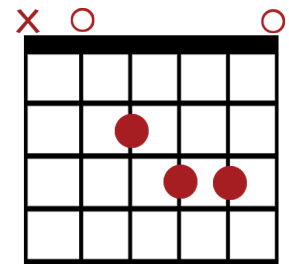
A



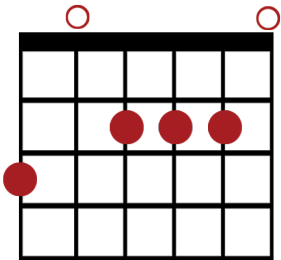
A (A add b9)



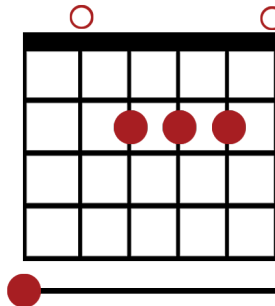
A (Asus4 add b9)



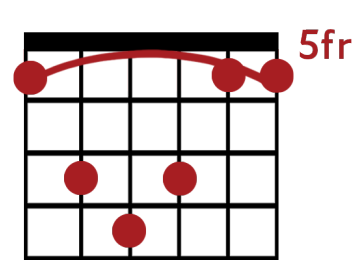
A (A7/G)



A



A (Asus 4 add b9)





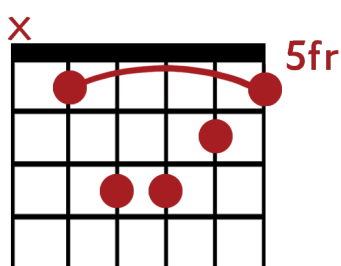
Chord Voicing for Flamenco Guitar

Por Medio

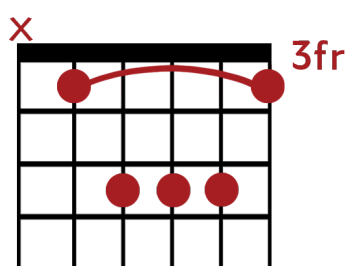
Dm, C, Bb, A Progressions with like voicings

Triadic voicings

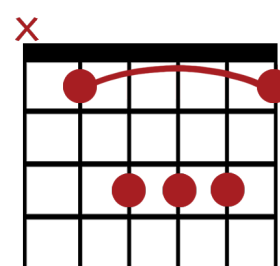
Dm



C

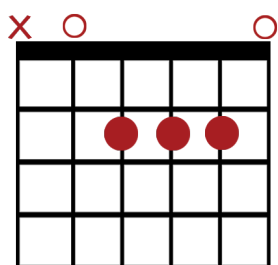


Bb

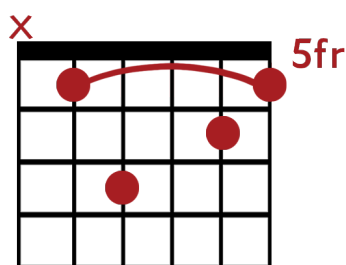


7th Chords

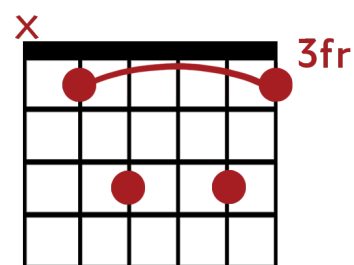
A



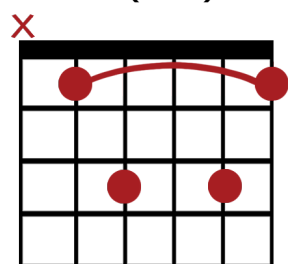
Dm (Dm7)



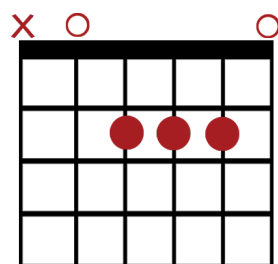
C (C7)



Bb (Bb7)



A





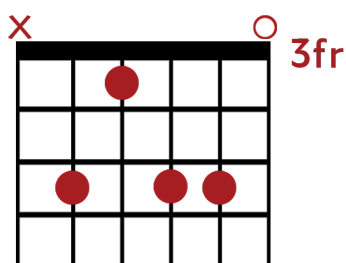
Chord Voicing for Flamenco Guitar

Por Medio

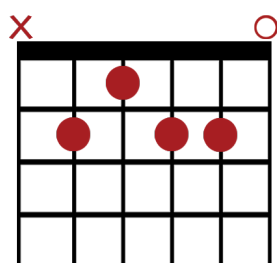
D-, C, Bb, A Progressions with like voicings

9th Chords

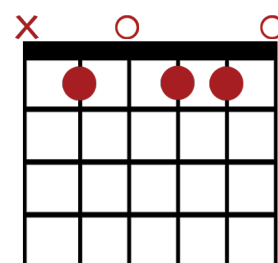
Dm (Dm9)



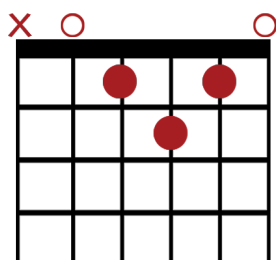
C (C9)



Bb (Bb9 # II)

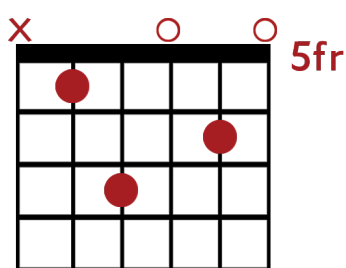


A (Asus4)

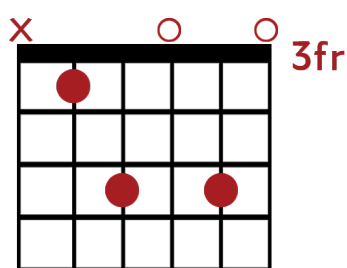


With G & E open

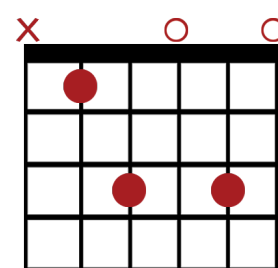
Dm (Dm add 9, II)



C



Bb (Bb add #II I3)





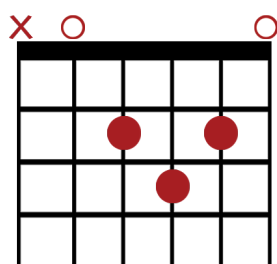
Chord Voicing for Flamenco Guitar

Por Medio

D-, C, Bb, A Progressions with like voicings

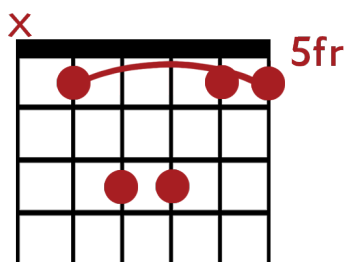
With G & E open

A (Asus 4)

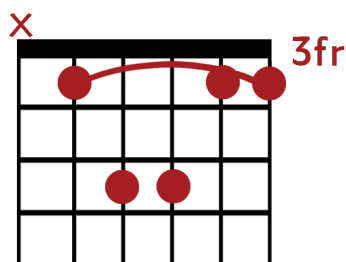


With no 3rd add 9

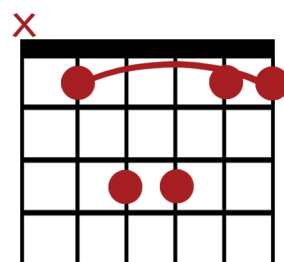
Dm (Dm no 3rd add9)



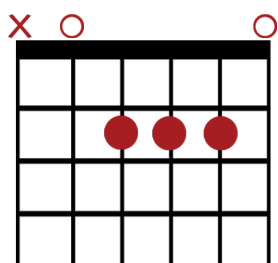
C (C no 3rd add9)



Bb (Bb no 3rd add9)



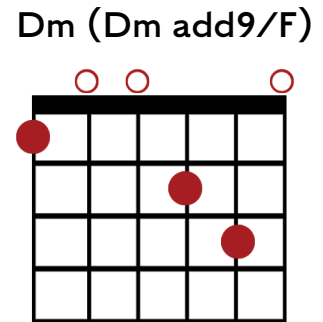
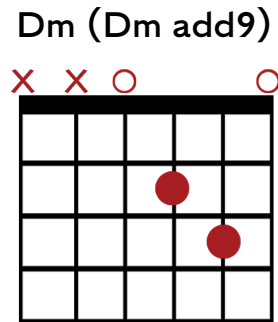
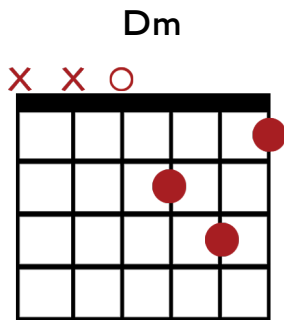
A





Chord Voicing for Flamenco Guitar

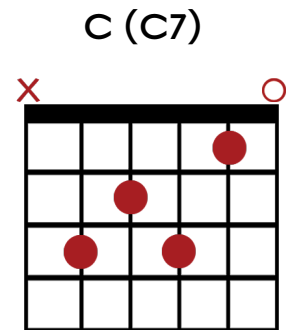
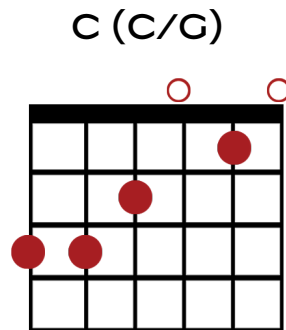
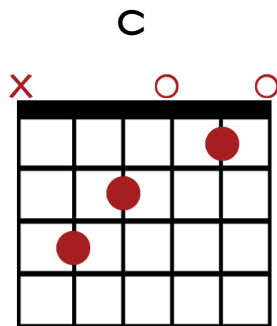
Por Medio Open Position Dm Voicings



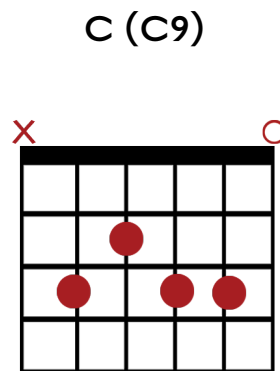
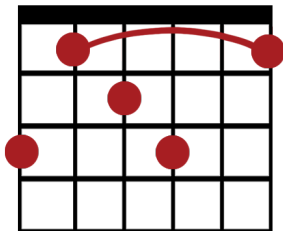


Chord Voicing for Flamenco Guitar

Por Medio Open Position C Voicings



C (C7/G)
used mainly to resolve to F



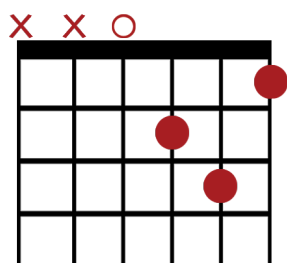


Chord Voicing for Flamenco Guitar

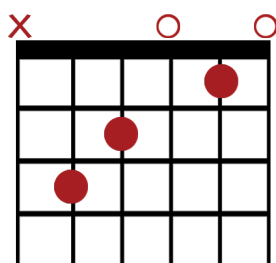
Por Medio

Common open-position Dm, C, Bb, A progressions

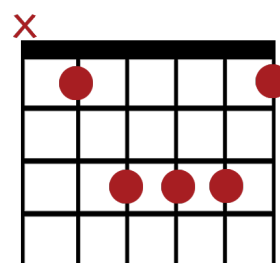
Dm



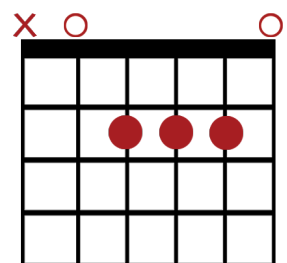
C



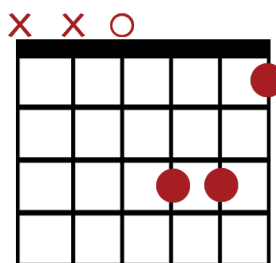
Bb



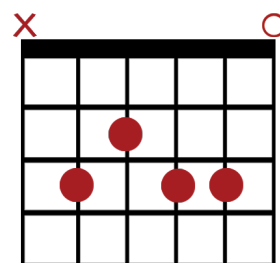
A



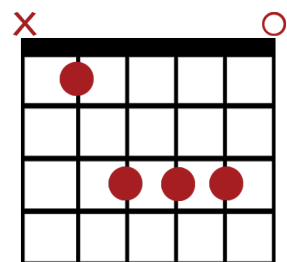
Dm (Dm add b13 or Bb/D)



C (C9)



Bb (Bb add #11)



A

